THE
Theatrical Observer.

" *Nothing extenuate nor set down aught in malice.*"

No. 3. WEDNESDAY, Sept. 26, 1821. *Price 1d.*

DRURY LANE.

ERE we commence the task of criticism, we wish most strongly to impress upon our readers, that our observations are wholly uninfluenced by *private* feelings, which instead of promoting, would if exercised in this cause degrade and injure the *public* capacity we have assumed; quite unconnected either by ties or circum-

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No. 2. TUESDAY, Sept. 25, 1821. *Price 1d.*

COVENT GARDEN.

WE hail with delight the return of Mr. Young to this Theatre, as his sterling merits may contribute to support the tottering fabric of legitimate Drama; his genius and talents enable him to embody all the ideas and beauties of his author, and though we deem that his delineations are sometimes feeble and deficient of that *expression* which should strike them forcibly on the imagination of his auditor, yet there is a chasteness in his general style, which never fails of arresting the attention and feelings of all who see him.

Thus it fares with the regular and classical efforts of art, that they grow upon the taste of the spectator and acquire a higher relish at each repetition, while those caresses which are obtained by tricks and knacks of what is called knowledge of stage effect, diminish on re-examination, and fade at last into oblivion. Why Mr. Young's efforts strike with a peculiar power, and produce so brilliant an effect, is, that they are all consonant to the character, to pourtray which they are exerted; they are its *natural* shoots, and not grafts of a foreign and heterogeneous growth. The forces of the poet and actor *concur* instead of clashing, and each shines the more brightly, and steadily, by never sparkling at the others expense. This is that excellence of art at which Hamlet himself instructs the player to aim, that temperance in the whirlwind of passion which gives smoothness to the whole, that unity, which reconciles the various tints, and harmonizes them all in the general tone of the picture.

The play was announced for a repetition on Monday next amidst great applause. The House was very full, and two new private boxes have been added to the second circle.

The performances concluded with Undine. *These* entertainments we view with a jealous eye, and blush to believe, that a polished and enlightened public is premitting such pieces to occupy that attention, which should be bestowed on the legimate drama.

HAY-MARKET.

THE Marriage of Figaro was performed at this Theatre last night. It is a translation from the Italian opera of the same name by Mozart, which latter was taken from a French

Theatre Royal, Hay Market.

This Evening will be Performed an Opera in 3 Acts, call'd

THE MARRIAGE OF FIGARO.

Count Almaviva.....Mr. BAKER.
Fiorelli.....Mr. LEONI LEE.
Figaro..... .....Mr. DECAMP.
Antonio.....Mr. TAYLEURE.
Cherubino .....Mrs. CHATTERLEY.
Basil.....Mr. BROUGH.
Notary.....Mr. EBSWORTH
Sebastian.....Mr. HENRY.

Theatre Royal, Hay Market.

This Evening will be Performed, a new Comedy, in 3 Acts, interspersed with Music, called

MATCH-BREAKING;

Or, the Prince's Present.

With New Scenery, Dresses, &c. Principal Characters.
Mr. OXBERRY, (first time)
Mr. TERRY. Mrs. BAKER.
Mr. DE CAMP.
Mr. WILLIAMS. Mr. YOUNGER.
Mr. HAMMOND.
Mr. C. JONES, and Mr. COVENEY.
Mrs. CHATTERLEY.
Mrs. PEARCE, and Miss R. CORRI.

After which a New Comic Piece, in One Act, call'd

MATCH-MAKING.

The Principal Characters
Mr .BAKER. Mr. OXBERRY.
Mr. DECAMP. Mr. TERRY.
And Mrs. CHATTERLEY.

To conclude with the Musical Entertainment of

THE AGREEABLE SURPRISE.

Sir Felix Friendly.....Mr. WILLIAMS.
Compton.....Mr. WARD.
Eugene.....Mr. PAYNE.
Chicane.....Mr. YOUNGER.
Lingo.....Mr. J. RUSSELL.
John Mr. COVENEY. Thomas Mr. HAMMOND.
Cudden, Mr. COATES. Stump, Mr. EBSWORTH.
Laura.....Mrs. GARRICK.
Mrs. Cheshire..... .....Mrs. PEARCE.
Fringe.....Mrs. COWSLIP.
Cowslip.....Mrs. TAYLEURE.

Doors open at 6 o'Clock, and the Performance to begin at 7.

Printed by E. THOMAS, Denmark-Court, Exeter-'Change.
Will be delivered at an early hour each morning, at the